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THE BULLETIN OF THE

In this Mr. Chase has been successful. Very skillfully he has subordinated the curtain and the flowers so they are kept in a secondary place and the attention is concentrated upon the face and hands. The difficulty in bringing out the flesh tones against the ochre of the background is skillfully overcome by a modulation of the yellows to a richer, deeper, and warmer tone about the figure.

The comparison of this canvas with the painting presented by Mr. and Mrs. Kelley is an instructive one. In Chase's earlier picture there is no sense of atmosphere—no feeling for the effects of light upon the floor or for the atmospheric envelope about the figure. This came later in his development. In 1884 he visited Holland and made a profound study of the Dutch interior painters. The result of this study is seen in the Kelley picture where an added atmospheric quality has become evident.

The Wheeler portrait is superbly decorative and sums up in its feeling the qualities of Chase's first manner. It has the indefinable air of distinction which Chase knew so well how to impart, and which made a painting so modern in its attitude and treatment take on at once the spirit of an Old Master.

W. M. M.

BOYS' ARMOR

A boy, whether of noble family or of lesser estate, who was born in the great fighting centuries when kingdoms were disputed and gauntlets thrown even more frequently than they are now, had no need of listening to debates on disarmament. It was fairly certain that he would grow up to be a soldier, and it behooved him to be trained for that calling. If he were of noble rank, then he must look forward to leadership, and his skill at arms must be sufficient to maintain that position against others who would most certainly challenge it.

Consequently, besides his Latin and Greek, the boy of five hundred years ago had to learn to wear armor and to handle weapons. He must serve an apprenticeship as page or cadet in some great lord's household, and there learn to conduct himself with courtesy before ladies, and with a warlike gallantry among his own kind. He must learn the rudiments—and far more than the rudiments—of jousting and more deadly combat.

CLEVELAND MUSEUM OF ART

These young cadets wore the armor of their day, more or less of it as fashion and the science of warfare demanded. For the son of a royal house, this armor was very beautiful, the work of a famous armorer. Lucio Picinino of Milan, for instance, made for Philip III a little suit still kept as a memorial of the fine workmanship of the late sixteenth century, but decorated quite out of all usefulness. For the average young page or squire, however, the armor needed not to be beautiful. It had only to be durable and properly fitted to allow arm play in the daily practice of arms.

The boys of fourteen hundred, and of the two centuries after that, were set to practice at the pels. These were upright posts of oak or ash, some five and a half feet in height and ten inches thick. At these posts, the boys struck with their broadswords, trying upper and under cut, thrust and backhand stroke. Then there were swinging targets at which a youth was trained to ride, somewhat as the doughboy of the Great War swung at stuffed sacks for bayonet practice. This exercise of the young cadets was carried on under the direction of an old soldier whose wars were done, but whose skill could be handed on to these young makers of empire.

In the Metropolitan Museum of New York, there is a late sixteenth century suit made for a child, and there is also a pair of little Italian gauntlets of about the same period.

The Severance collection of The Cleveland Museum of Art contains several pieces of boys' armor. One of these¹ is a page's rapier of the time of Charles II. It is very beautiful, Italian in type, with a double shell guard inlaid with silver. The blade, which measures only twenty-four inches, bears the name of Antonio Picinino, who, with the rest of his family, made Milan famous for splendid armor and sword blades. Then there are in the Armor Court two brassards or arm pieces² made for a German youth of the sixteenth century. They are embossed and engraved with bands of leaf ornaments on a brown stippled ground, and, after the fashion of boys the world over, the elbows are worn quite through.

The two corselets recently added to the collection, gifts of Mr. Severance and Mr. Kienbusch, are obviously intended for ceremonial use by tiny pages whose years would hardly justify

¹ No. 16.1486, now exhibited in Case 21.

² Nos. 16.708 and 16.709, now exhibited in Case 22.

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one in supposing they assumed armor for the serious business of learning to fight. The earlier of the two is a peascod, that is, it has a pronounced central ridge which runs to a projecting point near the lower end of the breastplate. It is of blackened metal with an ornamentation of embossed lines and angular areas. Its provenance is French, and the workmanship and style are of the last years of the sixteenth century.

The other is of still later period and of Prussian make. It is a straight, rather barrel-shaped little corselet with only a slight central ridge, and it too was blackened once, though the surface has worn somewhat. It is plain, though two holes in the front show where an ornament was formerly fastened. Along gussets and sides are holes also, for the attachment of a padded lining worn with the suit.

Armor was well past its prime as a warlike garment at the time when this tiny corselet was made. It survived in the costume of some companies of soldiers, and in the ceremonial garments of the attendants at a court. Civic guards had suits showing the armorial bearings of a noble family, and the little page who wore this corselet probably carried, proudly enough, the badge of his house, on the ornament affixed to the center of his breastplate.

HELEN IVES GILCHRIST

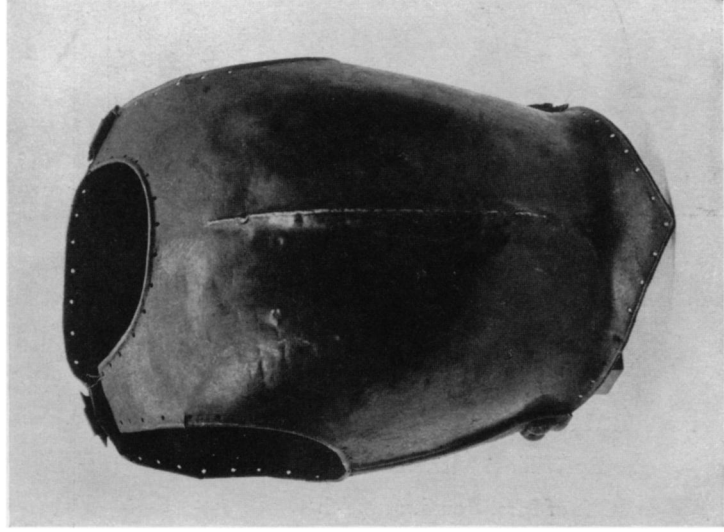
THE MUSEUM AND THE ART STUDENT

Practically all our teachers at the Art School have their pupils make use of the Museum library. They use the library for information upon the history of the arts, they search it for illustrations in every realm of applied art, and use the fine reproductions for cultivating the taste of the pupils.

Our Department of Ceramic Design makes constant use of the beautiful Chinese porcelains and other ware, and studies the entire collection for suggestions for decorative coloring.

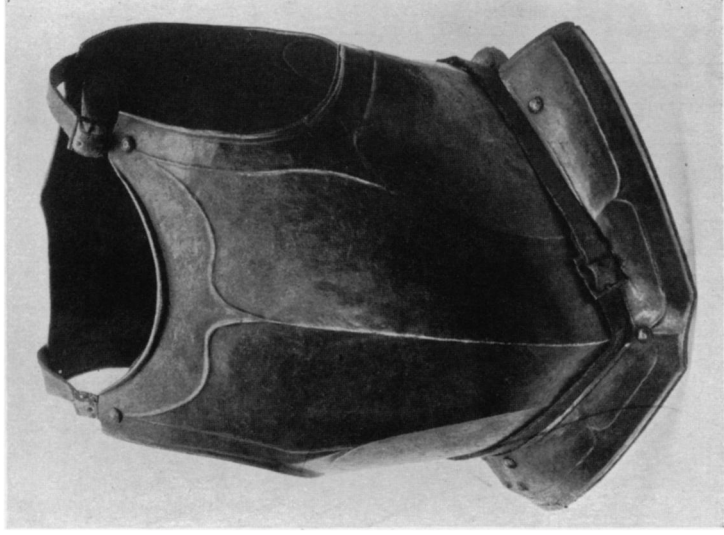
Our students of Decorative Design are constantly searching both the library and Museum collections for examples showing the adaptation of Nature material to the purposes of the designer, in textiles, laces, rugs, silverware, wood-carving, iron-work, and other fields of applied art.

Our more advanced students of design make extended use of photographs and plates in the library, giving examples of interior decoration and the study of period styles in furniture.



PAGE'S CORSELET, BARREL SHAPED
WITH CENTRAL RIDGE

Prussian, Eighteenth Century
Gift of John L. Severance



PAGE'S CORSELET, PEASCOD FORM

French, about 1590
Gift of C. O. V. Kienbusch